

THE WANDERER



6

JULY 2025

TABLE OF CONTENTS

3. INTRO

LESTENY

5. BIRD'S EYE VIEW: AN INTERVIEW WITH
TRENT REEDER

11. NEW MUSIC

13. MO'S PICK OF THE MONTH

14. LIBBY'S PICK OF THE MONTH

BOOKS

16. SCHEDULE BY O. ANDREW

17. I ACTUALLY MISS THE MBTA BY
OLIVIA B

19. A LETTER WRITTEN IN WHEATLAND,
WYOMING WHILE MY CAR WAS BROKEN DOWN
SENT BACK TO BRIGHTON BY ANONYMOUS

20. BIRDPWATCHING AT BELLE ISLE MARSH
BY BERTIE

21. ?????

22. FIREWORKS BY AMANDA

LEVE AND LEARNY

25. WHAT'S THE STRANGEST THING YOU
BELIEVE IN?

26. WANDERERS IN THE WILD

28. AN ESSAY ON ROBERT CHRISTGAU
BY MARCO TEWLOW

29. MAKE-YOUR-OWN SHOW REVIEW

31. AUNT ISA'S PENNSYLVANIA DUTCH
PICKLED EGGS

32. WHAT'S UP NEXT MONTH?

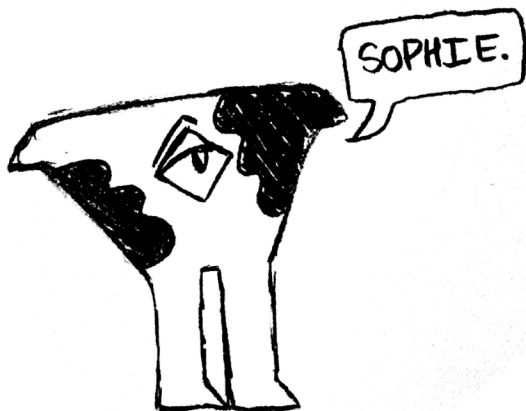
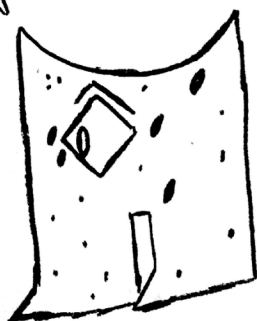
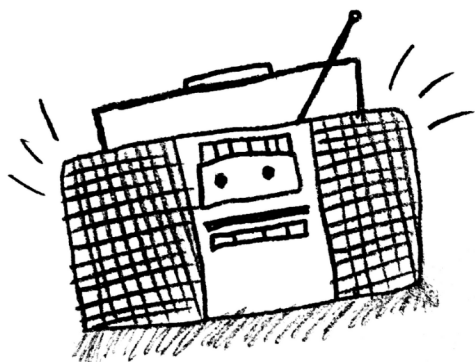
HE WANDERERS!

WE ARE SO BACK! SO EXCITED TO BRING YOU THIS NEW ISSUE. DURING MY LITTLE BREAK, I TOOK THE TIME TO FIGURE OUT THE ZINE A LITTLE MORE AND I DEFINITELY THINK IT WAS WORTH IT. THIS NEW ZINE FEELS SO MUCH MORE FLESHED OUT. SO LET'S CALL #1-5 THE EXPERIMENTAL ISSUES. AND NOW, INTRODUCING LIBBY! MY FEARLESS RIGHT-HAND, WITH A KEEN EYE FOR COLLAGING, WHO PRACTICALLY SAVED THIS DANG ZINE. HOPE YOU ENJOY OUR WORK!

Hey guys, I'm Libby, and I'm sooo pumped to collab w/ Mo on this awesome project! We've had a great time reading your submissions, laying out the pages, and cooking up ideas for future additions. A bit about me, I'm originally from MN, but have been living in the Boston area for 4 years (and counting!). I love all things Art and Music! I'm an Alt-Pop singer with a Songwriting degree from Berklee. Some of my favorite art mediums include Photography and Collage, which you will be seeing in this zine! This month's cover features a collage of naturally weathered poster pieces I gathered from Harvard Ave in Allston. Maybe you'll recognize a piece! Thanks all for now. Enjoy this month's zine and happy wandering! — Libby

LISTEN!

WHAT SHOULD WE PLAY
ON THE MAGIC RADIO?



SOPHIE.



HAVE YOU SEEN
THIS DUDE?



AKA OSPREYCORP, BLUE HERON CLOTHING CO,
PLUTOBIT, AND FLYING SEAGULL PRODUCTIONS.
WE SAT DOWN WITH TRENT AND TALKED
MUSIC, DOCUMENTATION, BIRDS, THE
BOSTON DIY SCENE, AND THE OCEAN.
READ WHAT HE'S GOT TO SAY ▽

BIRD'S EYE VIEW

AN INTERVIEW WITH TRENT REEDER

Mo: Readers of The Wanderer, hello! We are sitting here with Trent Reeder, also known as ospreycorp, also known as plutobit, also known as blue heron clothing! He does a lot.

Trent: Just a couple of things.

Mo: Just a couple of things. Welcome welcome! How're you feeling?

Trent: I'm rockin' and rollin'. That's all you can do.

You're heading to Philly soon! How're you feeling about that?

Trent: You know, I just gotta secure a job right now, figure out where I'm gonna be working and where I'm gonna be living. But I do think overall, it'll be way better for what I'm trying to accomplish. If I stay here, I'm gonna have to get another job just to pay rent, and I can't go to shows that much anymore, I can't even afford to have a car, and I would just rather move to Philly where I could be paying maybe a little less in rent for double the space. And it'll allow me all the room to build a company. Cuz I just wanna do merch for people. I really wanna make it so that I can fund everything for them, and they can go out and sell that and then they can recoup their money and everybody's actually gaining instead of me just showing up and being like, "Yeah, \$100 for a video." And it's like, what? They're not gonna make that money back. But with merch, they can. And I really wanna step forward with that. But if I don't have the space to do that, if I'm living in a tiny cubicle, or in a 5-bedroom house with people I don't know... and I have all this gear that's like a living room worth of stuff...

We're preaching to the choir at this point, but it's a very recurrent theme of this city not being enough to support artistic people, and people who wanna throw themselves 100% into this world of doing things for artists, doing things for the artistic community. It's so common. As much as we love the city, Boston just isn't enough sometimes.

Trent: Yeah. I mean, it has so many cool things. I feel like a big difference is that Philly is a lot bigger, in a sense. I haven't spent a lot of time there, but just in the short time I've been there, it seems way wider. And way more things are happening there in comparison to Boston, where it feels like every year another venue goes away. And like, O'Brien's is like the last venue and they're gonna stop that to build the Great Scott. And yeah, we'll have two venues there, but they're gonna lose one for a good year. And like, what's gonna happen? There's a bunch of "I don't knows" up here. It's going to be easier down there. Plus, I can just drive up here whenever and hit all the shows that I would. But then I could also hit up New York, and I can also hit up Pittsburgh, and Maryland, and Ohio. There's a bunch of places I could go from Philly. And Boston, I just have Burlington. And New York.

In a selfish kind of way, it's nice that we're still gonna get to see you around occasionally.

Trent: Yeah, I mean I'm moving not to end what I'm trying to do. I'm moving to try and make it more than it would be if I stayed here. Because if I stayed here, I wouldn't be able to go to as many shows, I wouldn't be able to do as much merch. And I would just grow so much slower than if I had just a little bit more wiggle room. And if I had that wiggle room, maybe in a year I could actually not have to work some job that I don't want to work. And I can focus on providing bands with quality merch and eventually hiring somebody and make a team and go all out and build something that's artist-focused and not just trying to take everybody's money. Because I want to be able to contribute something that's actually fair and balanced, and not like, "I'm gonna make your merch and take all your money, and I'm just gonna profit." Because realistically, the artist is the thing that drives the merch. I wouldn't be able to do that if it wasn't for the artist. I'm trying to build something that's based around a community and everybody involved is just friends. And it's not like a bunch of people who don't really know each other. Everybody would kinda know each other in some aspect, or would be getting to know each other. It's all about connecting. Like, I could build something that sucks the life out of everything, but like, what's the point? Why should I do that? We need things that actually contribute.

You touched on it a little bit, but I just wanna know how you've been reflecting on your time in Boston? What's that been like? Are there any themes that have been popping up when you think about your time in Boston?

Trent: It's honestly just been a privilege to be able to do any of the stuff I've been able to do. I haven't been lucky in a lot of ways. I don't really produce music in the way that I kinda wanted to, but at the same time I found something that is arguably more important and more needed. And I just decided that I can't not do it. I can't not go out and document these shows. It's too important to not do it. But also, the stuff that I'm doing, the ability I have to just go out and do it, it's a privilege. It's very special. Being able to just show up and have people be like, "What's up? How's it going? Thank you for being here and for filming the show!" That sort of stuff, I would not have expected that at all. I dunno, I kinda just started doing it because I felt like it, I needed something to do that was important and had value. And like, I say that and then I talk about how I don't want my videos to cost money but they have a value that transcends what money is, in my opinion. What that channel represents is just friendship. It's meeting new people and forming new relationships, and seeing people grow and change over time. That's really what it's kinda come to be. And it's just my perspective. It's just how I view the current scene. And there's other people out there that have their own perspectives and whether it's through a zine, or through a video or a show or anything, everybody has their own sort of way that they contribute to that bigger picture. And it's a privilege to be able to be a part of that. It's something that's very unique to Boston, and these bigger city

areas for sure. I grew up in a suburb town full of people that were very affluent and annoying. Everybody who played music was just annoying and weird about it and nobody wanted to just have fun. Then I went to Berklee, and that same thing was kinda still there. But then I ended up getting into the basements, and that sort of energy of everyone doing it because we're all friends with each other and we all just wanna have fun, that's just it. And the music is incredible, but then it's also clear that the reason why it's incredible is because all of these people are together and hanging out everyday and they're all friends. Like, that's the only reason any of this is able to happen. It's a privilege to be able to engage in this friendship that is the Boston DIY community, you know?

It's interesting, having to strike the balance of doing what you really want to do but then also filling the gaps of what's needed in a community. It's kinda the concept of wanting to be a part of something versus wanting to be above something. It can be hard to strike that balance but when it does happen, it's absolutely worthwhile.

Trent: Well, I feel like what makes the DIY scene so special is that everybody is equal, in a sense. Everybody understands that we all deserve a platform, and the spaces that we have are sacred and deserve to be respected. And we need to be able to support the artists that allow that sort of stuff to happen. And I mean, I just do my videos because I like doing them and I just showed up, but when people started being like, "Yeah, you're documenting parts of my life," showing how important it is for them... it's like, this stuff is fun for me. But it's also really important for these people. And I can't

not let go of that. But like we said, living here is hard. And it's hard to find that balance of being able to live your life and pay your rent and eat food, and also be able to contribute to a scene.

Speaking of balance, you do a LOT of different things. I was curious if you wanted to go into the different things you do, like the merch and the videos and your own music and production. What does that look like for you? What are you hoping for it to look like?

Trent: As of right now, I had a lot of focus on my album that I made. I wanted to make that really sound good, in the sense that I want someone to listen and be like "Oh, I could have that person do a mix for me or make sounds for me." Like, I just wanna do production work, mix work, master work. So it's like a portfolio piece, I guess. I mean, it also represents a lot more than that. That record takes a photograph of a very important part of my life. But I just kinda try to take everything one step at a time. I try to focus on what needs to be more urgent. Like that album was just something I needed to have done, because I recorded it in February and I was trying to have it done by May so that I could move on to other things. And it ended up being released in June. And that's how it happens sometimes—faster than other albums though, so I can't complain. It's just a matter of taking it one step at a time. I had to step away from my videos for a bit while doing that, and I haven't really uploaded a lot. I have videos from April that I'm still sitting on, waiting to upload. But they're all still there. And I can still go to shows and come back to that. And in the meantime, as orders come in for merch, I'm able to section out a whole day to do merch for somebody. And

then the rest of the days I'm working on my videos. I kinda just section it out— I'll do one video, and then work on some hats— just kinda plan what I do and figure it out.

That's good work ethic. I need that work ethic in my life.

Trent: I mean, I'm not that great at it. Everybody gets a little stuck in their phones. But I try to just listen to Youtube or Twitch or something while I work. I also have a Minecraft server that I'll have on one of my eight monitors in my room, and I'll be working on a video or embroidery or something, and whenever I feel like I need to take a step back, I'll just turn to the right and play for 10 minutes and then just go right back to it. And you can definitely get carried away with those little breaks and you need to acknowledge that, but I find that, and this is my ADHD attitude towards it, I really like taking those little breaks because it gives my brain a little bit of breathing room to be like, "Ok, what can I do next?" And when I go back to it, I know what I need to do.

I feel you. All the silly coping mechanisms for staying on track, it's such an ADHD thing but if it works, it works.

Trent: Sometimes you gotta get 'er done.

I'd love to talk about the videography stuff next. What got you started filming sets?

Trent: Well, I had some friends who were playing a show. I don't remember if my friend asked me to film it, or if I said "I'll film it for you," but I just remember showing up with my friend's camera and my zoom

recorder that I still use. Not the same one. I've broken that. But the same setup that I still use. I've always had that setup. Since day one, I knew that was gonna sound good, and I used it for that show. I've always used it since. So I had this camera, and I went to my friend's show and I filmed that, and then he had a party in Pittsburgh and I just filmed that. It was really fun. And then at home— around New Years Eve, this was during winter break— I found my old VHS camera, and I was like, "I might as well just go and use this, cuz I don't have any other camera." And I just started using that same audio setup but with my VHS camera. It wasn't even because I wanted to look quirky or anything. That's literally just what I had. I've broken a couple of them by now, but I just can't get rid of it. It would change too much.

It's kinda become the ubiquitous look of your videos.

Trent: It's like the watermark.

If I go on your channel and I see it's not the grainy VHS quality, I'd be like, "What's going on here?"

Trent: There's like 3 or 4 digital videos! There's usually a reason why! Usually the camera's not working. Really the ones that aren't digital are from shows where I'm using their cameras, but I've stuck an SD card in them and saved the footage. I will say though, I grew up on YouTube. Once I started going to shows, I felt like this was a YouTube channel, in a way. Where people tune in and check out new music through it. People will tell me, "yeah, I watch all your videos!" And that's just wild to me. I just kinda show up and film it. I never even thought about it when I first started filming it,

but I just realized it is something that I wanna do. I always wanted, in some sort of way, to be able to do something like that. But I always knew that I wouldn't be able to do that if there wasn't a specific purpose. I had friends growing up who did twitch streaming and all that sort of stuff, and I've always been like, "Yeah, that's great," but I never felt like I had something worth contributing to that space. And I realized a little while into doing ospreycorp that this was a thing to do. And I definitely see ospreycorp growing into something bigger. I really want to hit a goal of 365 videos a year. Like a daily upload on that channel, that would be mega goals. But I also want to be able to have a twitch stream and do live band performances, or live studio sessions, and do that sort of stuff to fundraise for ocean conservation. I really wanna build a platform where I can fundraise for that sort of thing, but you need the capital and the crew to do that. That's sort of why I've shifted a lot of my focus towards clothing, because to have that company be self-sufficient, I can have it fund ospreycorp in a way where I can actually hire people to edit the videos and do bigger productions. And then through that, amass an audience that is able to contribute to ocean conservation. And as things get bigger, residuals can start going to that. And if it gets big enough, I can start my own ocean conservation entity, in a sense. But it's all with the goal of ocean conservation. My parents were scuba divers. I grew up in the Scouts, doing this thing called SeaBase where you live on a boat for a week. In Maryland, you're constantly living around the Chesapeake Bay, and they kinda indoctrinate you in schools to be like, "The bay is dying. And it's our fault. All of these farmers are dumping their waste into the ocean, and it's messing up the pH balance

and things are just wiping out." I just grew up hearing that every month, hearing that from school and school activities. And, I dunno, I feel like if I don't do something that contributes to that, I haven't really done anything. The government's not doing shit. They're paying the farmers to do it! So that's really what I wanna end up leaning towards: Being able to fund big trash cleanups, and efforts to save the animals that are covered in oil and shit. That sort of stuff is underfunded. There's really not enough money going to that sort of stuff.

I never actually knew that ocean conservation was your broader mission. It makes the theme of the ocean birds— the osprey, the blue heron— it makes the theme make sense. I was actually gonna ask about that!

Trent: Yeah! I mean, I grew up in Maryland. And actually, one of my mascot birds from middle school I think was an osprey. Ospreys are dope. They're their own thing! They're not a hawk, or a falcon. They're an osprey. They're their own section of birds. But then blue herons... Maryland definitely has a strong appreciation for the blue heron. It's not the state bird or anything, but people have mad respect for the blue heron. So that was kinda the inspiration for that. And then my production thing is seagulls. Ya know.

Hell yeah. All ocean birds.

**TO BE
CONTINUED...**

NEW MUSIC

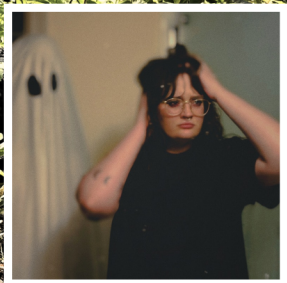
rearview by liz bounds



Liz's sophomore single is a bittersweet reminder that even beautiful things can't last forever. (Luckily you can hit replay on this track!) Charming acoustic guitar, angelic vocals, full bodied arrangement, heart breaking lyrics; the perfect ingredients for your fav singer-songwriter jam of the summer.

draw me the line by kate white

Yerning for closure? We've all been there, and Kate has beautifully captured that feeling in this song. Soft folk-rock with eloquent, relatable lyrics and lovely vocal harmonies make this the perfect edition to your breakup playlist.



medically assisted death by sunrise over pripyat

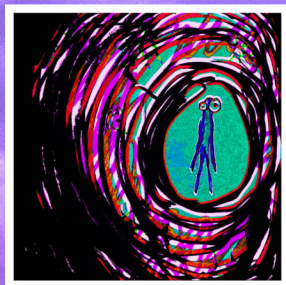


Heavy hitting industrial for absolute freaks. This track takes you to the club with it's pounding bass, brain scratching synth sounds, and grimy lyrics. Not to mention it's Roblox music video masterpiece.

Requirement: Play this one loud.

unwinding by julia dasey

Dark, pensive, and raw confession of sorrow and desperation. The abrupt halts and wide dynamic contrast holds the listeners ear hostage. Julia's evocative vocal performance perfectly captures the emotion of the narrative, almost as if they're reciting your own memories.



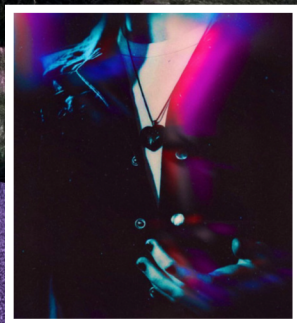
B17 (E-Bike) by Panonica

Just try counting along with this one. It's off kilter meter and awe inspiring harmonic structure keeps the listener on their toes. There is also something so satisfying about how well the tambers of the sax and 80's esque synth jive together. If you're into prog and jazz, get on bro's e-bike.



FEVER DREAM by Cerssius (ft. Renn Boe)

Ethereal pop drenched in atmospheric synth and masterful vocal production. Cerussis' and Renn's voices meld together beautifully on their songs melody and harmonies. The chorus melody will echo in your head and become the soundtrack of your sleepless nights.



MO'S PICK OF THE MONTH



JARSCH — THE TOUGH GETS GOING

JARSCH, BOSTON'S RESIDENT FREAKY FOLK/POP STAR, SURPRISED US ALL ON JULY 12TH WITH HER LATEST ALBUM, "THE TOUGH GETS GOING?" I ALWAYS FIND MYSELF WHOLEHEARTEDLY ENAMORED WITH HER ALBUMS, AND THIS ONE ONCE AGAIN FILLED MY HEART WITH SUNSHINE. JARSCH JUST HAS A WAY OF CRAFTING MELODIES THAT, MUCH LIKE THE FOLK/BLUES SINGERS OF YESTERDAY, BRING WAVES OF EMOTION CRASHING OVER US AND HOLD BACK NOTHING. HER SONGWRITING IS SUCCINCT, HONEST, AND HER PRODUCTION SUPPORTS THAT HONESTY IN THE MOST CREATIVE WAYS, CRAFTING SONGS AND SOUNDSCAPES THAT ARE ABRASIVE, COMFORTING, TEAR-JERKING, AND GROOVY ALL AT THE SAME TIME. I HAVE A COUPLE OF STANDOUTS ON THIS ALBUM: "AFTER A LONG DAY" IS SO SWEET AND MAKES ME WANNA SWAY LIKE A BLADE OF GRASS IN A GENTLE BREEZE. "FLOATER" IS A SPECIAL TREAT TO MY EARS WITH ITS RAGGEDY AND SLAMMED GUITARS AND THUDDING DRUMS ECHOING AROUND (SOMETHING THAT I ALSO HAVE TO POINT OUT ON "LOW AND SLOW WITH SCOTTY"- I LOVE HOW THE DRUMS SOUND ON THAT ONE TOO). "THE TOUGH GETS GOING," WITH CHRISTIAN LYTTLE'S ACCORDION, CREATES A NOSTALGIC DRONE THAT TRANSPORTS YOU SOMEWHERE DEEP INSIDE OF YOURSELF WHERE GLIMPSES OF MEMORIES FLICKER AT YOU LIKE FIREFLIES. AND "HEY HAPPY," A SONG ABOUT ALL THOSE WHO JUST WANT TO LOVE DESPITE THE HAND OF SHIT THE UNIVERSE GIVES US, IS A WARM HUG TO CLOSE OUT THE ALBUM, A SIGN OF HOPE THAT HAPPINESS WILL COME TO ALL OF US STILL. THIS IS MY PICK OF THE MONTH- HOPE YOU ALL GIVE IT A LISTEN!

Libby's Pick of The Month !!

If You're Craving some delectable
hardcore - have I got the Single for You!

Boarzoj, Self Proclaimed "Boar Metal"
just dropped their latest single GUTS
along with b-side Computer Lizard.

I wish I could bottle up these two tracks
and take them under the tongue like a daily
tincture. I think it would fix me.

One of the most important things for me is
how a song feels in my body, how it influences
me to move. The way Boarzoj utilizes rhythm
checks that box for me, especially in moments
when it follows the contour of the natural
spoken rhythm of the lyrics. Which are also
hard hitters by the way.

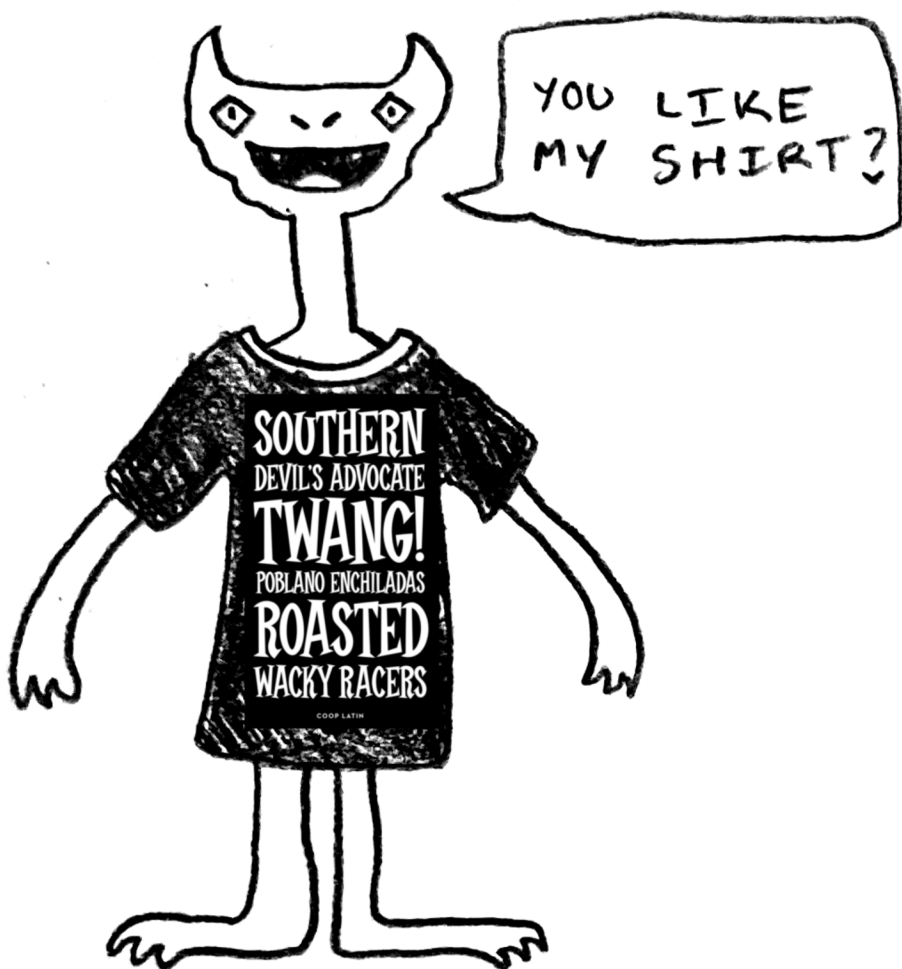
"How come you took so much
when you never really wanted it?!"

(As well as the blunt anger of calling out the Computer Lizard)

The arrangement is dense and very well thought
out. The tones of all the instruments complement
and elevate each other so much. And I
mean ALL the instruments, but I definitely
gotta shout out Pennic's insane distorted
vocals. The form is never stagnant, always
naturally flowing and developing in ways just
feel so right yet are never predictable. The
sheer mass of this single is diabolical.

Not only do they kill in the studio, they
also have a dynamic, vigorous stage presence.
I'm talking pathogens of the wildly contagious
go-are-shit-sprain-or-neck disease.
You gotta check them out while they're
still playing O'Briens cuz these freaks are
gonna be HUGE!

LOOK ↓





Schedule - O. Andrew

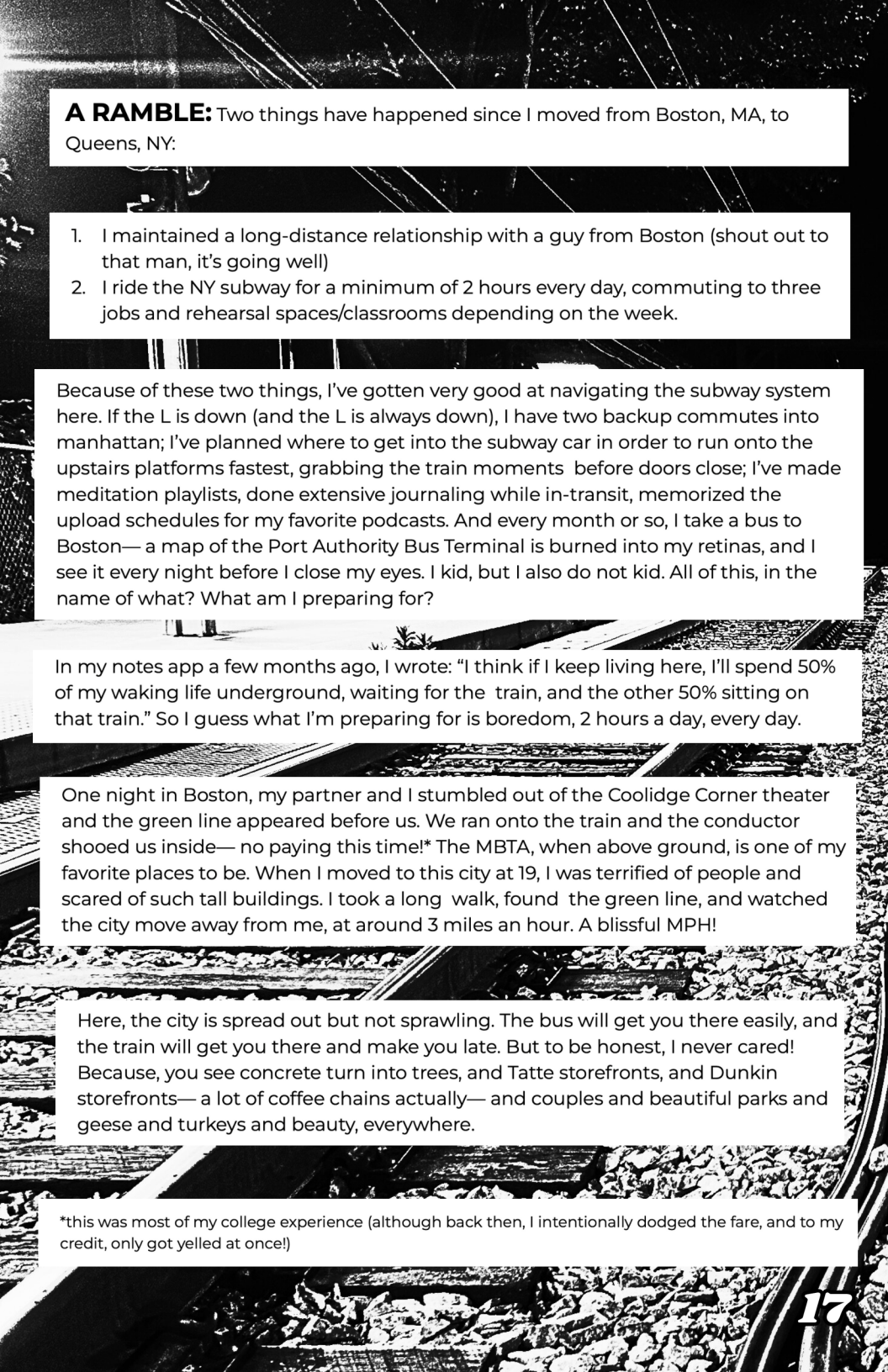
EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING

days of nothing
weeks of nothing

EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING
EVERYTHING

nothing
for months.

//repeat for infinity



A RAMBLE: Two things have happened since I moved from Boston, MA, to Queens, NY:

1. I maintained a long-distance relationship with a guy from Boston (shout out to that man, it's going well)
2. I ride the NY subway for a minimum of 2 hours every day, commuting to three jobs and rehearsal spaces/classrooms depending on the week.

Because of these two things, I've gotten very good at navigating the subway system here. If the L is down (and the L is always down), I have two backup commutes into Manhattan; I've planned where to get into the subway car in order to run onto the upstairs platforms fastest, grabbing the train moments before doors close; I've made meditation playlists, done extensive journaling while in-transit, memorized the upload schedules for my favorite podcasts. And every month or so, I take a bus to Boston—a map of the Port Authority Bus Terminal is burned into my retinas, and I see it every night before I close my eyes. I kid, but I also do not kid. All of this, in the name of what? What am I preparing for?

In my notes app a few months ago, I wrote: "I think if I keep living here, I'll spend 50% of my waking life underground, waiting for the train, and the other 50% sitting on that train." So I guess what I'm preparing for is boredom, 2 hours a day, every day.

One night in Boston, my partner and I stumbled out of the Coolidge Corner theater and the green line appeared before us. We ran onto the train and the conductor shooed us inside—no paying this time!* The MBTA, when above ground, is one of my favorite places to be. When I moved to this city at 19, I was terrified of people and scared of such tall buildings. I took a long walk, found the green line, and watched the city move away from me, at around 3 miles an hour. A blissful MPH!

Here, the city is spread out but not sprawling. The bus will get you there easily, and the train will get you there and make you late. But to be honest, I never cared! Because, you see concrete turn into trees, and Tatte storefronts, and Dunkin' storefronts—a lot of coffee chains actually—and couples and beautiful parks and geese and turkeys and beauty, everywhere.

*this was most of my college experience (although back then, I intentionally dodged the fare, and to my credit, only got yelled at once!)



Riverside 7 min 23 min 9:19

DANGER
OVERHEAD
WIRES ALIVE

The one thing I've never mastered is Not Staring. I tend to stare, to gather who's in my car and who might bother me. I've been followed on the MBTA, once, from the red to the green line. I changed cars and he followed me, broad daylight, crowded trains. So I stare, and I say it's for my safety, but I was staring long before that. I kept it up on New York trains. It's still beautiful to see everybody on their way, but I do see how easily I could get punched here, so I just glance around and put headphones on.

That night in Boston, I had no headphones. I had good company and a parade of quiet Brownstones lit by moonlight. We inched our way to Kenmore, maybe just three stops, and it took twenty minutes. And you know something, it was the fastest twenty minutes of my life. The empty-city-nostalgia (that I took in with post-graduation ennui) made me appreciate everything that had led up to this moment— my ten minute walk that morning, to my 45-minute subway commute, to my 3-minute walk to the bus terminal, to my 3.5 hour drive to Boston, to my 16 minute walk to my partner's apartment. All of that time, that before felt "wasted", seemed to suddenly gleam with a new importance.

The MBTA smells bad frequently, regularly catches on fire, and has seen me at my lowest. But for those brief 20 minutes, I fell in love with my commute again.

I'll let you know if anything like that happens anywhere else along the east coast (I'm in an amtrak to Washington as I write) but I think the magic lies on the D line.

olivia!

@OLIVIAJANE BARRON

Hey [redacted]

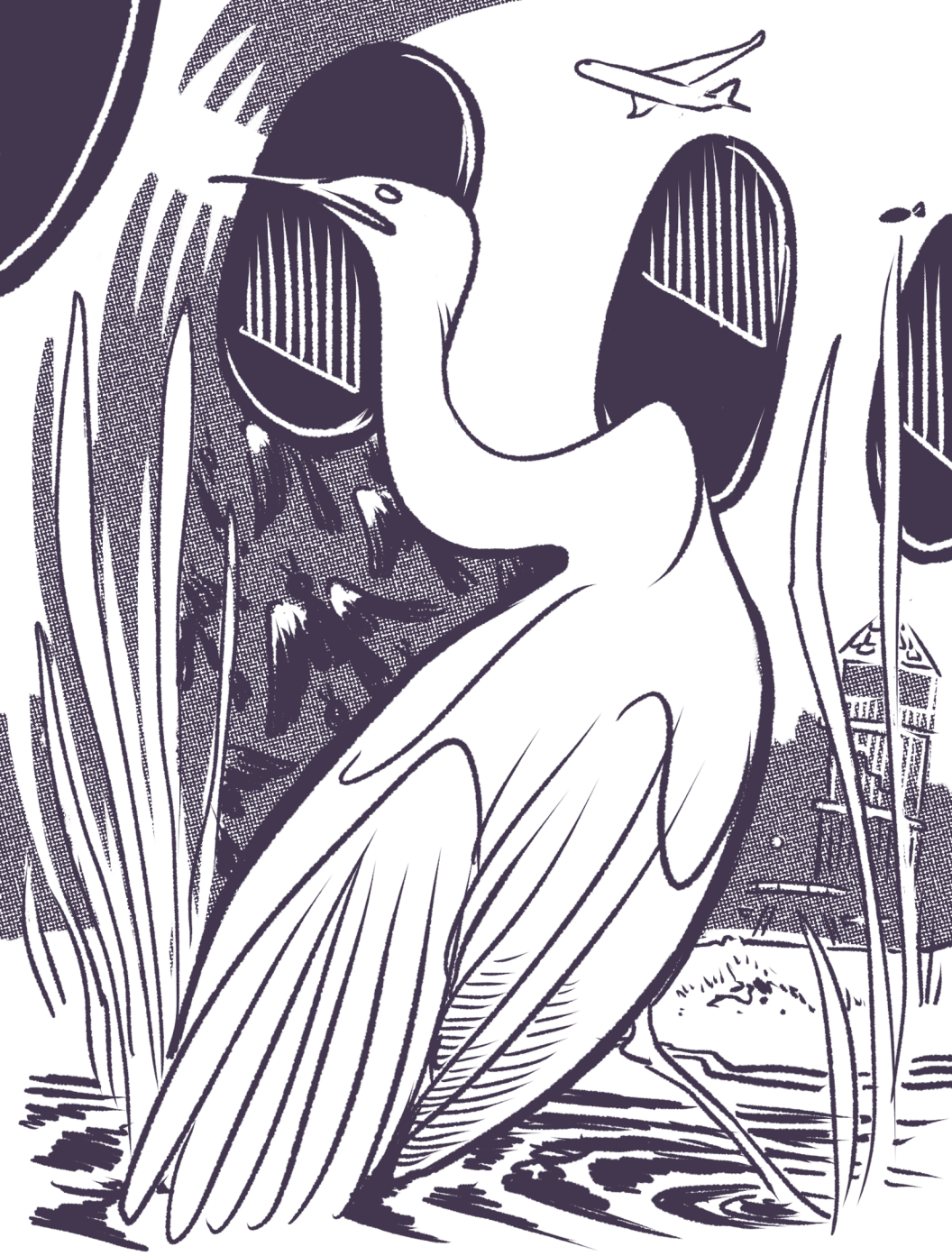
Don't let the return address fool you — I'm actually stuck in Wheatland, Wyoming — in-tank fuel pump finally silt the bed after an intense vapour leak and I'm waiting on parts to the local Motel 6.

I hope you've been receiving my postcards, and if you have, I hope you haven't been too freaked out by them. If you couldn't tell, I still miss you. We haven't spoken since I called you and we sobbed on the phone together. Your voice still echoes off the corners of my mind. I still think about when you said, through choked sobs, that I had been treating you like a princess, when really I should have been treated as such. I still think about the way you tucked your hair back because it bothers you when it's all in front ~~to~~ since I do the same thing.

I find myself wishing I had never called to tell you how I felt. Maybe if I had just kept my mouth shut I could have just held on to whatever piece of your very limited time I had. Maybe we'd still talk and you'd still look at the terrible Instagram rappers I'd send you and you'd pick up my calls and return my texts. Everyone tells me that it was the right thing for me to do — to tell you that there wasn't a guarantee of me waiting around and that I felt like an afterthought — but this feels so much worse. I'd rather have whatever we had going on before than you being so distant. I can't help but feel that I did something wrong. I really do wonder if you still think of me or if your life has moved on and I'm sitting here pining and groveling for nothing. Did ~~you~~ you really mean it when you said you thought you loved me too? I know I did. I hope you are well.

Love,
[redacted]





"BIRDWATCHING AT BELLE ISLE MARSH"

BY BERTIE

@LMJCARLSON5

How alone are you?

Do you feel like there could
be something more?

In your dreams, do stars blaze
unfettered and do moons runneth over
with shine?

Is your reality the one
that is real?



Answer the call. Follow the clues. Join the
collective.

A hunt for a better today and a more
beautiful tomorrow. All is love. Hate is
singular. Become infinite. Reshape the
cosmos. Stand on the outside. Bring forth
the fog.

Aeternum Verum Est



"FIREWORKS" BY AMANDA
@AMANDABLOOM.E



LOOKS LIKE SUMMER IS OVER...



LIVE AND
LEARN!

WHAT'S THE STRANGEST THING YOU BELIEVE IN?

HERE'S WHAT FOLKS ON INSTAGRAM SAID



isabellepenny

don't know if ghosts and spirits count as strange but i believe in them :3

Reply



songofending

Something follows me around kinking the garden hose and catching the vacuum cord in incredible ways.



the_leechfoot

You, Mo!

Reply



_emma_hatley_

as a kid I thought each person was born infused with the characteristics of some animal

Reply



jorishoogie

that all ppl are naturally good until proven otherwise

Reply



carabinerrrr

every person is at least a little bit gay and a little bit trans

Reply



alexoslakovic

Stevie Wonder can see a little

Reply



DO YOU GUYS FEEL FUNNY
OR IS IT JUST ME?



WANDERERS
IN THE
WELD!



"Sometimes Pretensions Are Earned," or A Brief Discussion on the Style, Themes, and Legacy of Robert Christgau

Robert Christgau is a fascinating figure in the history of both rock music and music criticism. Mercurial, uncompromising, callous, and most of all remarkably terse, Christgau made a name for himself with his one-line reviews in the Village Voice—a style in which he would write as few words as possible about the subject of his criticism. Despite the brevity of his reviews, Christgau quickly carved out a space for himself as someone worth listening to. His oft-controversial opinions rubbed many the wrong way, and yet his legacy remains clear and strong. Through his remarkable longevity, Christgau acts as a window into the history of rock and pop criticism from the late '60s straight into the present-day. And while other critics even to this day squabble about the critic's role is and what is worth the scrutiny, Christgau's body of work suggests only three rules for criticism as an institution: all music is art, all art can and should be criticized on its own merits, and one should only say what needs to be said. In a way, Christgau's writing suggests a radical fluidity in this tenet of taking all art on its own terms, regardless of how it may compare to what may be considered conventionally good art. In this paper, I intend to briefly shed light on how these patterns and themes emerge in his work and differ from the attitudes and styles of his contemporaries, focusing on his most iconic writings from his time at The Village Voice, a partial discographical revue of his writings on King Crimson, and a short overview of his writing and legacy in the 21st Century.



THIS IS ON THE CHARTS. GET IT OFF. D

READ THE REST OF MARCO'S ESSAY USING THIS QR CODE?



@SUPERMARKET PARKINGLOT

MAKE-YOUR-OWN SHOW REVIEW!

GO TO A SHOW, SCREENSHOT OR RIP THIS
PAGE OUT AND WRITE ABOUT IT!

////////////////////////////////////

I SAW:

AT:

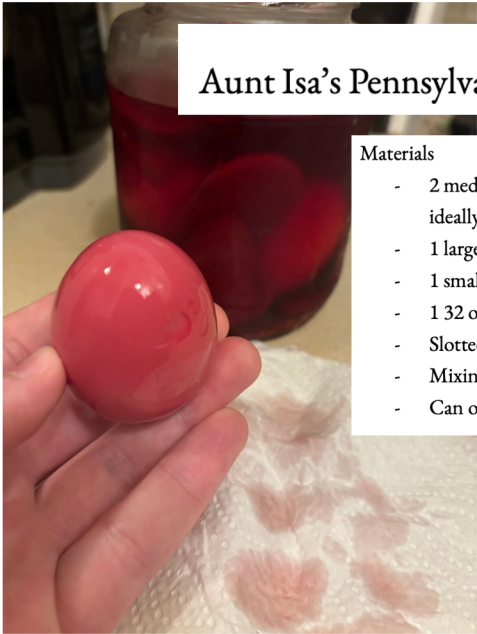
ON:

I REALLY LIKED...

I NOTICED...

I FELT...

FEELING GOOD? SUBMIT THIS PAGE TO
THE NEXT ISSUE OF THE WANDERER!



Aunt Isa's Pennsylvania Dutch Pickled Eggs

Materials

- 2 medium sauce pots, the second of which ideally has a pour spout
- 1 large mixing bowl for the eggs' ice bath
- 1 small bowl for egg shell scraps
- 1 32 oz glass jar
- Slotted spoon
- Mixing spoon
- Can opener

Ingredients

- 6-8 eggs
- 1 15 oz can of sliced beets
- ½ cup water
- ½ cup apple cider vinegar
- ½ cup white sugar
- 1 bay leaf
- 3 whole cloves
- 1 tsp dry mustard seed
- Pinch of salt, about ½ tsp

Sweet, tangy, and just the right amount of savory, this Pennsylvania Dutch dish spread southward in popularity from its native farmland, and can be commonly found as a deli snack throughout Appalachia. I've read that you can also find them in bars down south, too, but I turned 21 up here in Boston and got sober only, like, a month later, so I'll just have to take their word for it. Besides, even if I did drink, you'd never catch my tranny ass strutting into a deep south dive bar. That'd be a cold day in hell, or the day I got sent there.

Aaaaaaanywho, growing up in West Virginia, my family would often pick up a container of these whenever we stopped into our local deli for sandwiches or steaks to bring home. I always loved them, and after being reminded of them thanks to Asheville, NC band Wednesday's new song "Elderberry Wine," I got to craving them. Here's the variation I came up with of some guy on the internet's recipe:

Method

- Step 0.5: In case of any beet juice disasters, don't wear a shirt you give a shit about while making these.
- Step 1: In the first pot, bring enough water to cover your eggs to a rolling boil, and gently drop them in, boiling for 10-12 minutes until the yolks are set. When they're done, set them in an ice bath for 10-20 minutes to cool and make peeling easier.
- Step 2: In the second pot, while the eggs are boiling, combine the half cups of water, sugar, and apple cider vinegar with the full contents of the can of beets, along with the bay leaf, cloves, mustard seed, and pinch of salt. Bring to a simmer and stir to mix and melt the sugar. This is our brine.
- Step 3: Remove the sliced beets from the brine, placing half in the jar and reserving the other half. Once you've peeled your eggs, place them in the jar on top of the beets, and pour in the brine. Place a few of the remaining beet slices on top of the eggs to make sure they're fully submerged in the brine, and the leftover slices actually make a nice snack on their own.
- Step 4: Let the eggs rest in the fridge at least overnight, but the longer, the better. Enjoy them cold, with a little bit of salt, if you like.

WHAT'S UP NEXT MONTH?

O'BRIEN'S PUB
ALLSTON, MA

8/20/25
TDM



SUPERMARKET PARKING LOT
GOOD KARMA
LILY RHODES
LESSER BIRDS

Cuck Presents...
August 11th.
Doors 7:30 \$15 Entry
idialedyournumber
Charlie Lomonaco
Makeout Palace



82 Fisher Ave Roxbury Crossing

THE GLUE
FACTORY
PRESENTS

\$10 8/3
1PM DOORS - 2PM START
(METAL MATINEE)
ASK A PUNK FOR ADDRESS

WITCHITA PETE
PROVIDENCE SLAMDEATH

LONGEST LEASH
BOSTON METALCORE

FINAL RESTING POSE
NORTH JERSEY METALCORE

BOLTZ MANN
BOSTON POST-PUNK

WOODY'S
24HR
TIRE SERVICE

PRESENTED BY WOODY'S TIRE SERVICE
CONCURRENT WITH THE JIMMY FLYNN MEMORIAL FUND
WWW.WOODYSTIRESERVICE.COM

BACK TO SCHOOL
RSVP & DONATE AT
BHCADRE.COM

SKATE JAM & LIVE MUSIC

SATURDAY AUGUST 2ND
DOOR LUNCH SKATEPARK
1 EDUCATION ST.
CAMBRIDGE, MA

12PM FREE!
WITH SKATE
SHIRT DONATION

HICKERS
SLASHERS
BEST TRICK COMPETITION

SKATE COMPS ALL DAY
PRESENTED BY ORCHARD
SKATESHOP'S HELLGATE HOUSE
GIVEAWAYS & PRIZES
FROM TFF RECORDS
EASTERN STANDARD, VANS
AND ORCHARD RECORDS

ORCHARD

BECKY KINGSLOTS
MONSTER
ENERGY
VANS
GO FUND
YOUTH SERVICES

SSM
TRUCK
ARMY
HARDLORE
BIG FEET
THE PROJECT
WARR CITY
WARR CITY
WARR CITY

CLOWN FEST

WAXEAT
VOMITDOLLS
DEAD * WAIT

SILENT
SPRING

DOORS & VENDORS
8PM!

DRAW PERFORMANCES!
BALLOON TWISTING!
FORTUNE TELLING! AND MORE!

MUSIC
8PM!

CASH ONLY!
\$10 FOR CLOWNS
\$15 FOR SQUARES
NOT AFLOP/PWYO

PRESENTED BY BIMBO BANDAIDS

AUGUST 30TH
NEUE KOMPLEX
ALLSTON, MA
(DM FOR ADDRESS)

oh, no! it's CAPE COD'S MOST POWERFUL AND MOST VIOLENT



PAGEANT
MENTALLY UNSTABLE POWERVIOLENCE

PRAX/S
MA/RI WORKING CLASS HARDCORE

I.C.B.M.
IGNORANT COMMIE BATTLE MUSIC

NEUE KOMPLEX
BRIGHTON, MA
AUG 16 2025
DOORS 7:00 PM
"MUSIC" 7:30 PM
\$10 CASH
NOT A LOT OF

PRESENTED BY ROCK SOUND
THE UNOFFICIAL PLEB AFFAIRS

PITY PARLOR
IS SEEKING

ARTISTS **non-musician PERFORMERS**

HELPERS **PUPPETEERS**

ACTORS **FREAKS**

EXPERIMENTAL VARIETY
SHOW EXTRAORDINAIRE
AUGUST 17TH, 2025



PRINCIPLES AND PRACTICE OF
D.I.Y. ROCK
MUSIC
BY jarsch **jules dasey**

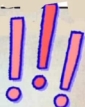
specific thing !!!

LIVE @

~ DIVERSITY ~
CONSIGNMENT

713 Centre St, JP
DOORS 8PM
\$15 AT DOOR
\$10 ONLINE
AUG 2

A 7" record of 45 sound examples is included



PRESENTED BY CIRCLE SQUARED & SOMERVILLE ARTS COUNCIL

24 HOURS
OF CULTURE
BLOCK PARTY

DJS
WORKSHOPS
GAMES
VENDORS
ARTS & CRAFT
LIVE PERFORMANCES

VEND **RSVP**

AUGUST 16TH 4-10 PM
80 UNION SQ, SOMERVILLE

GUERRILLA





FRIDAY AUGUST 15TH 8pm

WITH DJ. **CECE MIGHTY JONES**
AND **TOM FOOLERY**

mfl
PROPHET pm
SAANÉ
JULES DASEY
Teatea +
CALVIN KLEIN CATERPILLAR

SUNSET CANTINA **21+**
\$5-10

246 COMMONWEALTH AVE ARLISTON



AUGUST IS UPON US, BOSTON. YOU KNOW WHAT THAT MEANS? HERE'S A SHEET OF RESOURCES TO DROP STUFF OFF THAT YOU NO LONGER NEED.

MOVING?

Don't Toss It-Donate It!

Food

Allston-Brighton

Community Fridge

404 Washington St, 02135

@[allstonbrightonfridges](#)

Allston-Brighton

APAC Food Pantry

406 Cambridge St, 02134

Thu, Fri, 3-5:30 PM

Pet Products

MSPCA-Angell

350 S Huntington Ave,

02130

@[mspca.angell](#)

Clothing & Household

Brighton Allston

Congregational church

404 Washington Street,

02135

Tue-Thu 9-3PM

Fri 9-1PM

Cat Products

Gifford Cat Shelter

30 Undine Rd, 02135

@[giffordcats](#)



FEELS SO GOOD TO BE BACK✓ HOPE YOU
GUYS ENJOYED THIS ISSUE✓ WE'LL
SEE YOU NEXT MONTH✓

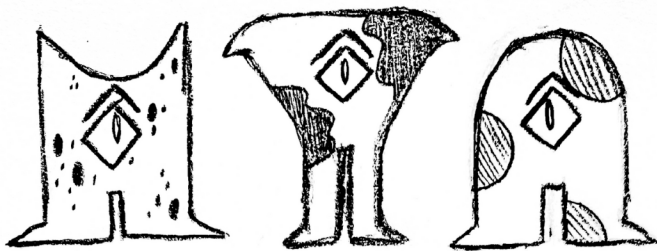
THE WANDERER

EDITED AND PUBLISHED BY
LIBBY CARLO AND MO CORREA

FREE ON THE WEB.
PAY-WHAT-YOU-CAN ON PAPER.

ALL THE LINKS✓





LEAD, FOLLOW, WANDER

FOLLOW, WANDER, LEAD

WE ARE THE THREE WHO FIT THE CYCLE

THREE LIKE A TRIANGLE, THREE IS MAGIC

LEAD THE WAY YOU WANDERED DOWN

FOLLOW, LEARN TO LEAD THE WAY

WANDER, ONCE YOU'VE HAD ENOUGH

THE CYCLE IS THREE, LIKE WE

WE WHO ARE MAGIC AS ALL THREE

THE THREE WHO LEAD, FOLLOW, WANDER.